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Visual Literacy (Grade 9-12): Art Today – Course Description and Outline

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Visual Literacy
Grade 9-12

Art Today

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Course Foundations:

Course Title:

Visual Literacy

Big Idea:

Making aesthetic decisions conveyed in a visual process

Theme:

Art Today

Course Rationale:

Process is hugely contrasting among all artists around the world. Each artist has their own way of developing a way of thinking, seeing and making to reach their need to get something out (or in simpler terms, create art). In this middle school art class, students will explore the different mediums of art with strict guidelines of craft and technique but freedom in the subject of what they can create on their own. It is important for 6th grade students to cooperate with each other to solve problems and create an identity through their own art making process. Dewey explains experience, "Under conditions of resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience had is inchoate. Things are experienced but not in such a way that they are composed into an experience. There is distraction and dispersion; what we observe and what we think, what we desire and what we get, are at odds with each other. We put our hands to the plow and turn back; we start and then we stop, not because the experience has reached the end for the sake of which it was initiated but because of extraneous interruptions..."

Narrative:

Students will be introduced to the steps of creating their own unique art process through drawing, painting, graphic design, photography, sculpture, ceramics and test it through questioning peer's art processes. Students will be able to conceive ideas and make decisions in art making through various techniques and applications. Students will be made fluent in the language of the art process through various mediums in this course.

Goals/Standards:

Learners will...

- Be able to talk using vocabulary taught in each lesson, towards individual artwork, peers artwork and artwork outside of the classroom
- Identify their process of art making
- Initiate the problem solving process
- Understand the connections/relations between art and other subjects

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigations
- Apply the inventive process/problem solving towards peers while trying to interpret their process of art
- Be able to talk about art using vocabulary as well as developing successful craft and problem solving skills
- Recognize the importance of arts, art process and the emotion and growth with seeing and doing art
- Develop positive self-concepts and confidence through accomplishments in the arts
- Experience personal growth in the arts
- Acknowledge the growth of your own art process
- Seek, give and receive feedback in an appropriate manner to develop as an artist

Vision of exiting student:

Student will remember the importance of visual art, be able to provide a meaning behind art process and express ideas behind artists' perspectives. Student will learn the power of visuals in contemporary culture/history. Student will learn how to make decisions in art but how artists make them and what making decisions in art and problem solving consist of. Student will create identity in their problem solving skills through process of technique, craft and analyzing/evaluating these characteristics in their own work and peers' work.

Key Concepts:

- Artist's work within a process, artists convey ideas visually
- Art surrounds us
- Problem solving is essential for process
- Each new material/medium offers new affordances and constraints (Eisner)
- Art is contradictory, it can be ugly and in a museum, it can be a pile of trash, it can also be beautiful. Art is in the eye of the viewer
- Acknowledge the growth of your own art process

Essential Questions:

- How is process found by looking at art? What similarities are in the process of looking versus creating?
- Where do you think you can find art? Where can you find resources to find art?
- How do you make your own art process work for you?
- Where do you find and what is your aesthetic?
- What are the characteristics of good art? Who decides art is good?
- How do you create composition in all types of medium?
- How do problem solving and the art process go together?

Summary of Units:

- Unit 1:
 - Gesture, process, and exploration of self and surroundings.
- Unit 2:
 - Decision-making through design and composition.
- Unit 3:

- Acknowledging and constructing a process through personal identity and problem solving.

Narrative of Units:

- Unit 1:
 - Students will explore various artists throughout history and be able to learn how to see. Students will discover the start of their personal interests and how to apply them to the art making process. Students will be able to conceive ideas and make decisions in art making through drawing, painting and color theory. Students will be made fluent in the language of the art process through these mediums presented.
- Unit 2:
 - Students will be able to research certain design decisions that are made in our world today. Students will then be able to apply the beginning of the art process that they began last unit with new techniques and materials. This will allow students to create a vision of seeing and creating a composition that fits within their process. Students will be able to conceive ideas and make decisions in art making through graphic design, printmaking and photography. Students will be made fluent in the language of the art process through these mediums presented.
- Unit 3:
 - Students will have created an original way of seeing and creating and therefore collaborate with others to experiment with different mediums. Students will be able to conceive ideas and make decisions in art making through ceramics and sculpture. Students will be made fluent in the language of the art process through these mediums presented.

Scope and Sequence:

Week 1:

Introduction to curriculum, each other and class management

Week 2:

Techniques of movement, gesture and still life drawings

Week 3:

Techniques of movement, still life and blind contour drawings

Week 4:

Mixing paint, color and action painting

Week 5:

What is your process? – Making mistakes

Week 6:

Techniques of photography, making images

Week 7:

Techniques of graphic design, using technology and art

Week 8:

Techniques of printmaking, printing imagery and lettering

Week 9:

Mixing the 3 mediums, designing prep for performance assessment

Week 10:

Prep for performance assessment, Individual critiques

Week 11:

Techniques of sculpture, making sculptures that are delicately balanced

Week 12:

Techniques of ceramics, making sculptures using this medium

Week 13:

Making space, making sculptures that take up the most space, or most interesting space. (Shadows, negative space, etc.)

Week 14:

Performance Assessment, making an instructional sculpture

Week 15:

What is your process? Initiate problems and perform experiments, perform critique analysis of performance assessment

Week 16:

Critiques, Portfolio assessment

Unit Foundations:

Unit 1: Gesture, Process and exploration of self and surroundings

Big Idea:

Working with and identifying space and color (Drawing and Painting/Color)

Theme:

Observation; learning how to interpret the act of seeing

Rationale:

Making mistakes and learning the process of seeing is a process that is a part of our every day life. Through investigating space and color, we learn how to recognize process through the experience. In the observation of seeing and drawing, students will become comfortable with the medium, this same process will lead to painting and have confidence in making individual decisions with color. This unit displays the connection between gesture, process and exploration. It applies to the mistakes that are made and solutions are developed. It focuses on drawing and painting with overcoming self-doubt and anxiety through the commitment of markings. It is largely concentrating on the first principles of skill building and habits of mind. In this unit, students will be able to think about how to use a pencil and a paintbrush by means of different subject matters each day.

Narrative:

Students will explore various artists throughout history and be able to learn how to see. Students will discover the start of their personal interests and how to apply them to the art making process. Students will be able to conceive ideas and make decisions in art making through drawing, painting and color theory. Students will be made fluent in the language of the art process through these mediums presented.

Goals/Standards:

Learners will...

- Be able to talk using vocabulary taught in each activity, towards individual drawings, peers and outside of the classroom
- Identify their process of gestural marks
- Initiate the problem solving process in the exploration of self and surroundings
- Understand the connections/relations between process and other subjects
- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigations (options are, American, German, French or Egyptian)
- Apply the inventive process/problem solving towards peers while trying to interpret their process of seeing
- Be able to talk about art using vocabulary as well as developing successful craft and problem solving skills

- Recognize the importance of arts, art process and the emotion and growth with seeing and doing art
- Develop positive self-concepts and confidence through accomplishments in the arts (through making mistakes)
- Experience personal growth in the arts
- Seek, give and receive feedback in an appropriate manner to develop as an artist (by way of class critique)

Objectives:

- Analyze and discuss the sources of their own drawings and paintings
- Synthesize multiple views and perspectives of art
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques through each of the mediums presented
- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- Artist's work within a process, artists convey ideas visually
- Art surrounds us
- Problem solving is essential for process
- Each new material/medium offers new affordances and constraints (Eisner)
- Art is contradictory, it can be ugly and in a museum, it can be a pile of trash, it can also be beautiful. Art is in the eye of the viewer
- Acknowledge the growth of your own art process
- The process of art making is different for everyone
- Experience is critical in order to learn
- Artist's connect what they see to their application of drawing/painting
- Gesture creates knowledge in seeing, movement, emotion and process

Essential Questions:

- How is process found by looking at art?
- Where do you think you can find art?
- How do you make your own art process work for you?
- Where do you find and what is your aesthetic?
- What are the characteristics of good art?
- How do you create composition in all types of medium?
- How do problem solving and the art process go together?
- What affordances and constraints do painting and drawing have?
- How can you learn through your mistakes?
- How is process found in making studies?
- How do problem solving and art go together?
- How is process found in this unit?

Summary of Lessons:

- Lesson 1- Techniques of movement – Gesture figure drawings
- Lesson 2- Techniques of seeing – Still life and blind contour drawings

- Lesson 3- Mixing color and expression – Color and action painting
- Lesson 4-What is your process? – Making mistakes.

Narrative of Lessons:

- Lesson 1- Students will create various drawings using the gesture process and speed process to overcome the anxiety of markings on a blank page.
- Lesson 2- Students will learn how to see while taking into consideration the process of seeing and drawing (3-d to 2-d). Students will also learn about how artists have their own unique styles and color pallets.
- Lesson 3- Students will mix color and use expressive forms of art to allow for seeing, movement, emotion and process.
- Lesson 4-Students will make an individual process of drawing by collecting the past drawing studies and making them into something bigger.

Artists:

Sol LeWitt (American), Cy Twombly (American), Jackson Pollock (American), Gerhard Richter (German), Chuck Close (American), Henri Matisse (French) Josef Albers (American), Gazbia Sirry (Egyptian), Roy Lichtenstein (American), Franz Kline (American)

Unit 1: Gesture, Process and exploration of self and surroundings

Lesson 1: Techniques of movement – Gesture figure and still life drawings

Big Idea

Expressive Drawing

Theme

Learning how to see

Rationale:

Making mistakes and learning the process of seeing is a process that is a part of our every day life. Through investigating line and form, we learn how to recognize process through the experience. In the observation of seeing and drawing, students will become comfortable with the drawing on newsprint, this same process will lead to blind contour drawing and making something from it. This unit displays the connection between gesture, process and exploration. It applies to the mistakes that are made and solutions are developed. It focuses on drawing and seeing with overcoming self-doubt and anxiety through the commitment of markings. It is largely concentrating on the first principles of skill building and habits of mind. In this unit, students will be able to think about how to use a pencil and a paintbrush by means of different subject matters each day.

Goals/Standards:

Learners will...

- Be able to talk using vocabulary taught in each activity, towards individual drawings, peers and outside of the classroom
- Identify their process of gestural marks
- Initiate the problem solving process in the exploration of self and surroundings
- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigations (options are, American, German, French or Egyptian)
- Apply the inventive process/problem solving towards peers while trying to interpret their process of seeing
- Develop positive self-concepts and confidence through accomplishments in the arts (through making mistakes)
- Acknowledge the growth of your own art process
- Recognize their process through the experience of gestural and observation of surroundings
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative process (State standard)
- Be able to make connections with figures, faces and still life objects

Objectives:

- Analyze and discuss the sources of their own drawings and other drawings
- Synthesize multiple views and perspectives of drawings
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques and forms through the medium

Key Concepts:

- Artist's work within a process, artists convey ideas visually
- Art surrounds us
- Each new material/medium offers new affordances and constraints (Eisner)
- The process of art making is different for everyone
- Experience is critical in order to learn, it becomes a movement; for example in this lesson, from expression to realism
- Artist's connect what they see to their application of drawing/painting
- Gesture creates knowledge in seeing, movement, emotion and process

Essential Questions:

- Where do you think you can find art?
- How do problem solving and the art process go together?
- What affordances and constraints do painting and drawing have?
- How can you learn through your mistakes?
- How is process found in making studies?
- How do problem solving and art go together?
- How is process found in this unit?

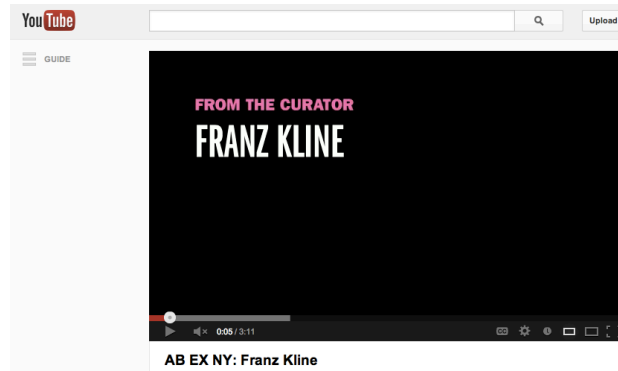
Materials:

- Pencils
- Newsprint
- Still-life objects
- Drawing paper
- Color construction paper
- Glue
- Scissors

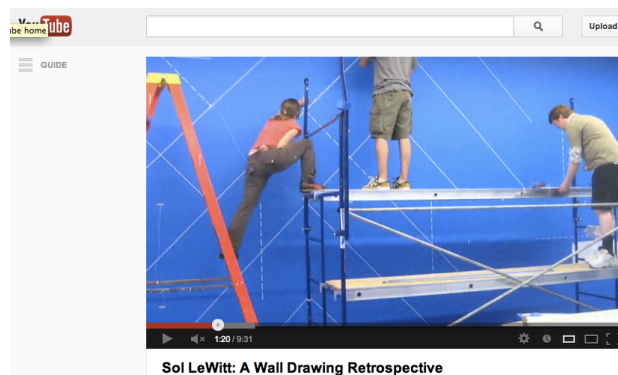
Instructional Procedures:

- *Activity 1- Techniques of movement – Gesture figure drawings – In process critique*
 - Blind contour drawing with artists hand
 - During the middle of the class, students will critique their hand drawing and their partners hand drawing by asking...
 - Where do you see the most detail? Is that the most interesting part of the drawing?
 - Where could you improve?
 - What do you observe?

- Prepare students for figure drawing (still blind contour). Teacher will stand up and let students draw without looking at their paper. Teacher will point out where elbow hits, where neck and shoulders align, etc. This will get students ready for next day.
- *Activity 2- Techniques of seeing – Art History*
 - Introduce the artist, Franz Kline (see link on Franz Kline, <http://kellidornbos.weebly.com/art-today.html>)

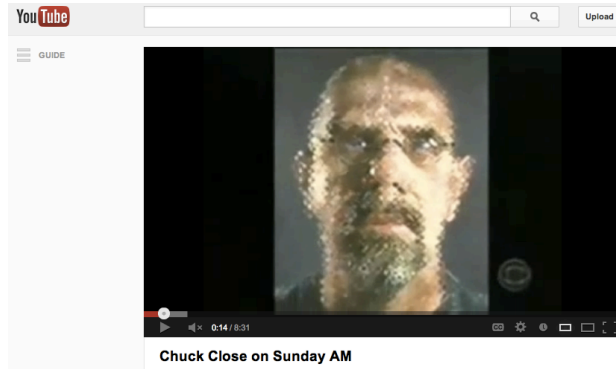


- Discuss how lines can become, for example in Franz Kline's work, bridges. Introduce Gestural marks!
- Show the layers that are within his work, noting that we will look at layers of lines and color in a couple of days with Henri Matisse.
- Allow students to loosen up and imply lines with the bridges of the backs or the bones of the models...etc.
- Teacher will have 2 models (from outside the class) and class will surround the models, taking the entire class to draw with looking at their papers only a few times.
- These will be timed drawings, newsprint, 1 minute each until 5 are done, then 4 minutes each.
- *Activity 3- What is your process? – Making mistakes – Connections (Could place as extensions – or optional)*
 - Introduce the process of Sol LeWitt and Rembrandt (see link on Sol LeWitt, <http://kellidornbos.weebly.com/art-today.html>)



- Let video run while students draw what they see in the video (either artwork or movement of installers)

- Instruct students that Sol LeWitt's artwork was not the product; it was the performance and instructional process.
 - Learn from mistakes, students will choose between still life and figure to do the same exercise timed drawings
 - Midway through the class, students should go back to their seats and draw from memory or imagination and take the drawing wherever they want. The choice of color is provided.
- *Activity 4- Making Art with the Masters*
 - Explain the history of Henri Matisse and Rembrandt
 - Matisse: Henri Matisse was a French artist, known for his use of color. Matisse is commonly regarded as Fauvist painter. The Fauves were a group of artists whose works emphasized painterly qualities and strong color over the representational or realistic values. He was called this for his mastery of the expressive language of color and drawing. The word Fauve (pronounced foe-v) literally means wild beast.
 - When students arrive have them gather around you and read the history portion of the lesson to them and look at images and the example.
 - Demonstrate to students how to safely use scissors to cut out strips or shapes of paper to create an abstract background.
 - Dismiss students back to their seats to work and pass out scissors, background paper and glue to students who are quiet and in their seats. If good behavior continues they may pick out one pair of crazy scissors.
 - Once students finish filling their background with a variety of colors and layers of paper you should pass out some larger sheets of colored paper.
 - With the larger paper instruct students to draw and then cut out a large head.
 - Once students all have those key elements attached they may create their own facial features. You may want to demonstrate scary teeth, horns, ears, eyes etc.
 - With extra time encourage students to journal about the process, layers and other works they liked in the classroom.
 - Discuss that journaling will include one entry on someone else's artwork and the answer to the following:
 - One observation
 - One suggestion
 - One opinion (no, it's cool)...elaborate!
 - At the end of class bring up Rembrandt for a review
 - Allow students to make a venn diagram to acknowledge the overlapping ideas that Matisse and Rembrandt have (and of course the differences as well)
- *Activity 5-*
 - Warm up with timed drawings, newsprint, and 1 minute each until 5 are done, then 4 minutes each.
 - At the end of class, introduce Chuck Close (see link, <http://kellidornbos.weebly.com/art-today.html>)



- Discuss the variety of drawing and how detailed it can be from bridges of Franz Kline and photographic-like paintings of Chuck Close's work.
- Pass out assessment worksheet (assessment below)

Artists-

- Henri Matisse (French), Sol LeWitt (American), Chuck Close (American), Franz Kline (American), Rembrandt (Dutch)

Assessment-

- Knowledge:
 - Describe gesture drawings.
- Comprehension:
 - Differences between still life and figure drawings.
- Application:
 - Qualities of blind contour drawings and gestural drawings.
- Analysis:
 - Explore artists who use gestural drawings? Blind contour drawings?
- Evaluation:
 - Do you like this style? Why or why not?
 - Critique of 2 best drawings
 - Discuss process more than content of drawing.

Extensions:

Activity 3

Resources:

<http://www.youtube.com/watch?v=xyTxrbsfLpg>

<https://www.youtube.com/watch?v=c4cgB4vJ2XY>

<https://www.youtube.com/watch?v=mm6aHKdX0Pc&noredirect=1>

Unit 1: Gesture, Process and exploration of self and surroundings

Lesson 2: Mixing paint – Color and action painting

Big Idea:

Color Expression

Theme:

Learning color theory

Rationale:

Making mindful gestural marks and learning the process of color theory is a process that is a part of our every day life. Through investigating art history and art expression, we learn how to recognize process through the experience. In studies of color, students will become comfortable with the decision-making process; this same process will lead to color mixing. This unit displays the connection between expression, process and exploration. It applies to the world around us, the colors that which can become inspirational to the artists' eye. It focuses on color and observation with overcoming self-doubt and anxiety through the commitment of markings.

Goals/Standards:

Learners will...

- Recognize their process through the experience of gestural and observation of surroundings.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes. (State standard)
- Be able to make connections with figures, faces, and still life objects

Objectives:

- Analyze and discuss the sources of their own emotions and expressions through painting
- Synthesize multiple views and perspectives of art with color and the process of experience
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques through color theory
- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- Artist's work within a process, artists convey ideas visually through color choice.
- The process of art making is different for everyone.
- Artists connect what they see to their application of drawing/painting.
- Gesture creates knowledge in seeing, movement, emotion and process.

Essential Questions:

- How do problem solving and the art process go together?
- How do you make your own art process work for you?
- How is process found in making studies?
- How is process found in this unit?

Materials:

- Pencils
- Mirrors
- Drawing paper
- Magazines
- Glue
- Scissors

Instructional Procedures:

- *Activity 1- History of color –*
 - Discuss how colors are symbolic
 - Provide 10 minutes for students to discuss how color has played a role in:
 - History
 - Clothing
 - Art
 - Etc.
 - Color can also give form and space; it can change moods.
 - Allow students to discuss 10 different moods and match those moods with color.
 - Homework:
 - Ask students to bring in 5 different colors of their favorite color to class the next day (picture, magazine etc.)
 - Ask students to bring in a 4x6 portrait of them for self-portrait activity tomorrow.
- *Activity 2 - 3 Self portrait of cut outs –*
 - Introduce the artist, Josef Albers, Gazbia Sirry, Roy Lichtenstein, Franz Kline (allow time for discussion of techniques)
 - Students will be provided magazines to make cutouts to best match their self-portrait.
 - Discuss shading and details (refer to Chuck Close learned in the last lesson)
- *Activity 3 –*
 - Critique of self-portrait!
 - Discuss:
 - Process

- Experience
- Techniques
- Color theory
- Students will pin up their self portraits
- Journal entry of 1 suggestion, 1 observation and 1 opinion of 3 artists
- Discuss the journal entries of those who would like to share

Artists:

- Josef Albers (American), Gazbia Sirry (Egyptian), Roy Lichtenstein (American), Franz Kline (American)

Assessment:

Critique of self-portraits (1 suggestion, 1 observation, 1 opinion)

Extensions:

Activity 2 (gestural design cutout from unit 1 lesson 1)

Resources:

N/A

Unit 2: Decision-making through design and composition

Big Idea:

Analyzing good vs. bad composition and good vs. bad craft (Photography, Graphic Design and Print making)

Theme:

Exploring good and bad art, applying space to 2-d work

Rationale:

Design is found in places you do not expect to see it. Design is in the clothing you are wearing right now, a team of designers designed the desk you currently sit at, the shoes you are wearing, and the bag on your back. Products are made and designed; they are assessed through functional and useful measurements as well as whether or not the product is 'beautiful' to the eye. Design is a dynamic, creative and collaborative approach to problem solving. Its' beginnings include the process of innovation and transformation to a defined composition of space. This unit identifies opportunity in 3 different mediums to create the understanding of space, composition and decision-making through problem solving. It presents a time for feedback and evaluation of others' work.

Narrative:

Students will be able to research certain design decisions that are made in our world today. Students will then be able to apply the beginning of the art process that they began last unit with new techniques and materials. This will allow students to create a vision of seeing and creating a composition that fits within their process. Students will be able to conceive ideas and make decisions in art making through graphic design, printmaking and photography. Students will be made fluent in the language of the art process through these mediums presented.

Goals/Standards:

Learners will...

- Be able to talk using vocabulary taught in each lesson, towards individual artwork, peers artwork and artwork outside of the classroom
- Identify their process of art making
- Initiate the problem solving process
- Understand the connections/relations between art and other subjects
- Be able to talk about art using vocabulary as well as developing successful craft and problem solving skills
- Recognize the importance of arts, art process and the emotion and growth with seeing and doing art
- Develop positive self-concepts and confidence through accomplishments in the arts
- Experience personal growth in the arts
- Acknowledge the growth of your own art process
- Seek, give and receive feedback in an appropriate manner to develop as an artist

Objectives:

- Analyze and discuss the sources of their own composition and their collaborative work
- Synthesize multiple views and perspectives of art through looking at peers work as well as artists' presented
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques through design and the decision-making process
- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- The process of art making is different for everyone
- Experience is critical in order to learn.
- Artists connect what they see to their application of composition within photography, graphics and prints.
- Photography creates knowledge in seeing, movement, emotion and process.
- Art surrounds us.

Essential Questions:

- How can you learn through your mistakes?
- How is process found in making drafts?
- How do problem solving and photography go together?
- How is process found in this unit?
- What affordances and constraints do photography, graphic design and printmaking have?
- Where can you find the importance of photography and graphic design in our school, community, and nation?
 - In history?

Summary of Lessons:

- Lesson 1- Techniques of photography – making images
- Lesson 2- Techniques of graphic design – using technology and art
- Lesson 3- Techniques of printmaking – printing imagery and lettering
- Lesson 4- Mixing the 3 mediums – designing prep for performance assessment

Narrative of Lessons:

- Lesson 1- Students will create various artworks using images while taking into consideration how composition and design schemes have been used over time. They will also learn about how artists change their styles and design choices over time.
- Lesson 2- Students will create various artworks using technology and composition they learned from photography, and then applying it to the graphic design problem solving process.
- Lesson 3- Students will create prints and make mindful decisions from prior knowledge of composition in lesson 1 and 2.

- Lesson 4- Students will be introduced to the performance assessment, research the IKEA website and brainstorm ideas for their sculpture.

Artists:

- Photography
 - Henri Cartier-Bresson (French), Diane Arbus (American), Raghubir Singh (Indian) Dorteia Lange (American), Gabriel Orozco (Mexican), Bill Cunningham (American)
- Graphic Design
 - M.C. Escher (Dutch), Milton Glaser (American)
- Printmaking
 - Avigdor Arikha (French-Israeli), Katushika Hokusai (Japanese), Andy Warhol (American)

Unit 2: Decision-making through design and composition

Lesson 1: Techniques of Photography

Big Idea:

The making of composition

Theme:

Photography with and without a camera

Rationale:

Composition is found in places you do not expect to see it. Composition is in the clothing you are wearing right now, a team of designers designed the desk you currently sit at, the shoes you are wearing, and the bag on your back. Photos are made and designed; they are assessed through functional and useful measurements as well as whether or not the photo is 'beautiful' to the eye. Design is a dynamic, creative and collaborative approach to problem solving. Its' beginnings include the process of innovation and transformation to a defined composition of space. This lesson identifies opportunity in 2 different ways (with and without a camera) to create the understanding of space, composition and decision-making through problem solving. It presents a time for feedback and evaluation of others' work.

Goals/Standards:

Learners will...

- Recognize their process through the experience of design and observation of their surroundings.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work.
- Recognize and value the connection between the arts and their lives and environments.
- Understand the techniques of photography, printmaking and graphic design.
- Recognize the intuitive nature of art making and how this can contribute to their own growth in art and their creative process.
- Seek, give, and receive feedback in appropriate ways to become better artists.

Objectives:

- Analyze and discuss the sources of their own compositions and process of making mistakes
- Synthesize multiple views and perspectives of photography
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques through each of the mediums presented

- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- The process of art making is different for everyone.
- Artists connect what they see to their application of composition within photography, graphics and prints.
- Photography creates knowledge in seeing, movement, emotion and process.
- Art surrounds us.

Essential Questions:

- How can you learn through your mistakes?
- How do problem solving and photography go together?
- How is process found in this unit?
- What affordances and constraints do photography, graphic design and printmaking have?
- Where can you find the importance of photography and graphic design in our school, community, and nation?
 - In history?

Materials:

- Tape
- Disposable Cameras and School Digital Cameras (If Applicable)
- Drawing Paper
- Tracing paper
- Colored Pencils
- Graph paper

Instructional Procedures:

- *Activity 1- Techniques of composition – making composition*
 - Prepare students with images to notice and observe lines in photographs.
 - Pass out black and white copies of photographs and have every student sketch implied or distinct lines, shapes in light and dark areas of photographs.
 - Pass out color copies of photographs and have every student sketch implied or distinct lines, shapes in light and dark areas of photographs.
- *Activity 2- Photography history – using history and art*
 - Show images and explain composition and style of...
 - Henri Cartier-Bresson (French)
 - Diane Arbus (American)
 - Raghubir Singh (Indian)
 - Dorothea Lange (American)
- *Activity 3- Pattern*
 - Students will create a stained glass pattern made with dark construction paper, glue to outline the pattern, and chalk to fill in the spaces
 - Students will begin to sketch out the glass pattern using, color, line, and shape; this will include light and dark contrasts.
- *Activity 4- Take photos!*

- Go around the school grounds or take home to capture your 20 images
- If students decide to go home and take photos, let them sketch the photos they plan to take. Whether they want to use which elements and which principles.
- *Activity 5- What is your process? – Making mistakes*
 - Allow students to look at all the photos, look at the mistakes, if the mistakes worked.
 - Prepare students to write down a script of their critique (Who said what etc)
 - Hold Critique of students' favorite 3 images among class tables. (This will be a smaller critique with more interaction of students)

Artists:

Henri Cartier-Bresson (French), Diane Arbus (American), Raghubir Singh (Indian)
Dorothea Lange (American), Gabriel Orozco (Mexican), Bill Cunningham (American)

Assessment:

- Knowledge:
 - Describe photography composition.
- Comprehension:
 - Find a good mistake that happened in your photographs.
- Application:
 - Qualities of photographs in our community, society, and world.
- Analysis:
 - Explore artists who use different types of photography.
- Evaluation:
 - Do you like this medium? Why or why not?
 - Critique of 2 best photos.

Unit 3: Acknowledging and constructing a process through personal identity and problem solving

Big Idea:

Originating a personal process and problem solving through artwork (Sculpture and Ceramics)

Theme:

Uncovering the natural tendency to problem solve and finding personal process

Rationale:

Space is a factor in visual art. Whether the space is between the painting and the viewers' eyes or a pot that holds the negative space of a bowl that surrounds it. The artist determines the occupying space. Space is what defines the art and it is where the eye can move along. In this unit space is established in sculpture as well as the mediums taught in previous units. Without words, students will communicate a process of their own and reaching an original problem solving skill that is created visually. The students' previous learning will aid in their confidence in their final performance assessment.

Narrative:

Students will have created an original way of seeing and creating and therefore collaborate with others to experiment with different mediums. Students will be able to conceive ideas and make decisions in art making through ceramics and sculpture. Students will be made fluent in the language of the art process through these mediums presented.

Goals/Standards:

Learners will...

- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work.
- Exhibit visual, oral and written communication skills in responding to their own artistic expression and that of others.
- Investigate the many roles of arts and artists in the past, present and future.
- Recognize and value the connection between the arts and their lives and environments.
- Understand the techniques of ceramics.
- Initiate the problem solving process.
- Understand space, form, and the importance of light in all mediums used thus far.
- Recognize the intuitive nature of art making and how this can contribute to their own growth in art and their creative process.

Objectives:

- Analyze and discuss the sources of their own sculptures
- Synthesize multiple views and perspectives of sculpture and space
- Articulate the way they intend others to respond to their work by presenting in the critique by using their individual aesthetic
- Interpret expressive techniques through each of the mediums presented
- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- The process of art making is different for everyone.
- Experience is critical in order to learn.
- Artists connect what they see to their application of composition within photography, graphics and prints.
- Sculpture creates knowledge in movement, emotion and process.
- Art surrounds us.

Essential Questions:

- What is your aesthetic?
- How is process found in making space?
- How do problem solving and sculpture go together?
- How is process found in this unit?
- How can you write about your work, others' work?
- What affordances and constraints do sculpture and ceramics have?
- Where can one see and experience sculpture in our world today?
 - In history?

Summary of Lessons:

- Lesson 1- Techniques of Sculpture – make sculptures that are delicately balanced
- Lesson 2- Techniques of Ceramics – make sculptures using this medium
- Lesson 3- Making space – make sculptures or pottery that takes up the most space, or most interesting space (shadows, negative space, etc)
- Lesson 4- Performance assessment – make an instructional sculpture
- Lesson 5- What is your process? – Initiate problems and perform experiments

Artists:

Michael Heizer (American), Eva Hesse (American), Martin Puryear (African American), Richard Serra (American), Barbara Hepworth (English), Donald Judd (American), Damien Hirst (English), Andy Goldsworthy (British), Alberto Giacometti (Swiss), Dan Flavin (American)

Unit 3: Acknowledging and constructing a process through personal identity and problem solving

Lesson 4 – Performance Assessment

Big Idea:

Originating a personal process and problem solving through artwork (Sculpture and Ceramics)

Theme:

Communicate with someone simply using visuals

Rationale:

In this lesson, space is established in sculpture as well as the mediums taught in previous lessons. Without words, students will communicate a process of their own and reaching an original problem solving skill that is created visually. The students' previous learning will aid in their confidence in their final performance assessment.

Goals/Standards:

Learners will...

- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work.
- Exhibit visual, oral and written communication skills in responding to their own artistic expression and that of others.
- Recognize and value the connection between the arts and their lives and environments.
- Initiate the problem solving process.
- The challenge is to communicate with someone simply using visuals.

Objectives:

- Analyze and discuss the sources of their own instructions and later, the end product (sculpture)
- Synthesize multiple views and perspectives of instructions in the world
- Articulate the way they intend others to respond to their work by presenting in the critique
- Interpret expressive techniques through instruction and process of performance
- Examine particular work and discuss how form, symbols, techniques and medium construct meaning

Key Concepts:

- The process of art making is different for everyone.
- Experience is critical in order to learn.

- Artists connect what they see to their application of composition within photography, graphics and prints.
- Sculpture creates knowledge in movement, emotion and process.
- Art surrounds us.

Essential Questions:

- What is your aesthetic?
- How is process found in making space?
- How do problem solving and sculpture go together?
- How is process found in this unit?
- How can you write about your work, others' work?
- What affordances and constraints do sculpture and ceramics have?
- Where can one see and experience sculpture in our world today?
 - In history?

Materials:

- Tape
- Ruler
- Scissors
- Drawing Paper
- X-acto knives
- Cardboard
- Glue
- Graph paper
- Have on hand any other materials students might want to use for their sculpture (students may also bring in their own materials)

Instructional Procedures:

- *Activity 1- (Computer lab) Presentation of visual communication (goal and situation) -*
 - Name a time you have communicated with someone using visuals (for me it may have been in a car with a windshield being the boundary of sound...) forced to do visuals...
 - Goal: The challenge is to communicate with someone simply using visuals.
 - Situation: IKEA uses pictures as their directions to assemble their products. This way, their products have become universal. Pictures can be interpreted in any language, why not use this language more often?
 - Research IKEA products and how they are presented to their audience.
 - Have students look through examples and write notes on how the company is set up.
- *Activity 2 - Presentation of performance (role & audience) -*
 - Role: You have been asked to invent a sculpture with parts to assemble.
 - Audience: Your client is a gallery attendant. Gallery attendants work in art galleries and are sent sculptures to assemble for showings. Your challenge is that your show is in a different country; therefore your gallery attendant does not speak the same language as you.

- Students will create a (fake name or their own name) gallery attendant, and find a photo of the gallery they will be showing in. What Country does your gallery attendant live in? What does the gallery look like? What is their story? Imagine their life and write about it. (Using pictures or words)
- *Activity 3 – Presentation of performance (product or performance, standards, artists) -*
 - Product or performance: You will create a structure and then take it apart while writing instructions as if their consumer will re-create it, just as customers buy products to assemble in their home.
 - Standards for success: Your work will be judged by the outcome of 2-3 peers assembling your sculpture and how close it comes to your original piece.
 - Present to class the referenced artists for this assessment and explain a little detail of each one (found on 'art today' <http://kellidornbos.weebly.com/art-today.html>)
 - Artists:
 - Michael Heizer – balance and weight
 - Eva Hesse – whether or not your space is in a corner, you'll have to specify that, how far up on the wall, etc., this one might be a maze to get through for a gallery attendant so maybe go a bit easier in your construction method
 - Martin Puryear – using unity of minimalism (art movement) and craft
 - Richard Serra - obviously we don't have the materials to use tons and tons of steel but look at the balance, the engineering of the walls that he used.
 - Barbara Hepworth – the strings are a great construction idea
 - Donald Judd – a little too simple for this project, some of his other works might interest you
 - Damien Hirst – obviously we can't bring a shark into our classroom, or water! Think about the floating method he used.
 - Andy Goldsworthy – this is more of an installation of process and interactions, as this snowball was placed out in the middle of the city. Bring in process and interactions with your audience if you'd like.
 - Alberto Giacometti – setting up different little sculptures would be okay, how would you measure out the distance in your instructions? How might these sculptures come apart? Think backwards!
 - Dan Flavin – Think about the environment of your gallery. Do you want a lit room, dark room; does your piece need electricity, water, etc?
 - As you look at these artists,
 - How is the sculpture organized or constructed?
 - Which ones refer to the elements and principles of art?
 - What is the idea, message or story behind the work?
 - What does it mean?

- Remember: these are ideas that are not you're own, this sculpture will not be your own if you copy these artists.
- *Activity 4 - Product Performance* –
 - Students will make sculptures or pottery that takes up the most space, or most interesting space (shadows, negative space, etc).
 - You will create a structure and then take it apart while writing instructions as if their consumer will re-create it, just as customers buy products to assemble in their home.
- *Activity 5 - Standards for success* –
 - Your work will be judged by the outcome of 2-3 peers assembling your sculpture and how close it comes to your original piece.
- *Activity 6 – Artist Statements*
 - See link on website (PowerPoint)

Portfolio Assessment

Goals/Standards:

- Show growth in learning and creative processes
- Document the process by which the arts are created
- Trace the evolution of one or more projects/products
- Create collections of outstanding, significant and/or personally important work

Learners will...

- Give examples and discuss works of art that affirm or challenge societal or personal values
- Express personal emotions, ideas and opinions through art
- Discuss and give examples of what can be learned about the values of another culture through its art

Making decisions/Essential questions:

- What is the purpose of your portfolio?
- What artifacts will be used for documentation?
- What role do teachers and students have in the selection of artifacts?
- What portion of the portfolio should be standardized?
- What is assessed and who is responsible?
- How many and what kinds of artifacts are necessary to provide the desired information?
- By what criteria will entries and /or bodies of work be assessed?
 - Can you accommodate the demonstrated expertise, ranging from high quality novice pieces to poor quality expert pieces?

Prompts:

- Process:
 - Handouts
 - Sketches
 - Journals
 - Etc.
- Write
- Think
- Reflect
- Respond to essential questions

Results:

Assessment is a process. The answers to assessment questions complete the link in the assessment process. Assessment results may also serve as a basis for continued learning.

Assessment Rubric

CATEGORY	Original	Excellent/Standard	Needs Development	Deficient
Craft	Applicable and helpful to individual and other's understanding of detail and technique	Applicable understanding of detail and technique	Infrequent understanding of detail and technique	Irrelevant understanding of detail and technique
Curiosity	When in doubt, student regularly seek answers from peers and/or instructor	When in doubt, student often seek answers from peers and/or instructor	When in doubt, student seldom seek answers from peers and/or instructor	Student did not seek answers from peers and/or instructor
Analysis	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Has trouble picking out the dominant elements.
Evaluation	Uses multiple criteria to judge the artwork, such as composition, expression, creativity, design, communication of ideas.	Uses 1-2 criteria to judge the artwork.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Evaluates work as good or bad based on personal taste.

Personal Rubric

- Novice
 - I am just starting to learn this and I don't really understand it yet.
- Apprentice
 - I am starting to get it but I still need someone to coach me through it
- Trainee
 - I can do it with guidance
- Practitioner
 - I can mostly do it by myself, but I sometimes mess up or get stuck
- Proficient
 - I am good at it
- Advance
 - I understand it well and I could thoroughly teach it to someone else
- Which statement best describes you?

Resources

Professors/Classes

Dana Fritz and Aaron Holz – Visual Literacy Class

Websites

<http://kellidornbos.weebly.com/>

<http://www.youtube.com/watch?v=xyTxrbsfLpg>

<https://www.youtube.com/watch?v=c4cgB4vJ2XY>

<https://www.youtube.com/watch?v=mm6aHKdX0Pc&noredirect=1>

Writings

John Dewey

State Standards

Elliot Eisner

K-12 Visual and Performing Arts Curriculum Frameworks Assessment